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In a postulated **patricu*, **matrica*, we find an obvious phonetic and semantic solution of dialectal *matreye*, *patreye*. Latin nouns in *-icu*, *-ica*, show a marked tendency in Italian dialects to change *c* to hard *g*. This *g*, in the dialects of Teramo and Naples, often weakens to a spirant. Usually this change seems to occur when the *c* or *g* precede or follow the accent, though examples may be found in proparoxytons.⁴

By thus referring *sérorge*, *patreye*, etc., to etymons with suffixes, *-icu*, *-ica*, according to an evident phonetic change, we more readily illustrate the unified semasiological development of these words of quasi-kinship.

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A CARDUCCI-LEOPARDI PARALLEL.

Chiarini (*Giosuè Carducci: Levia Gravia*, II-VI)¹ several times refers to the influence of Leopardi on Carducci, but the points of contact are on general lines and not reduced to particular citations. He is apparently surprised for instance at the lack, when the psychological moment seems most favorable to such influence, of connection between Leopardi and the ode *Alla memoria di Dante Carducci*. We note the details for which Chiarini was seeking, in another poem from *Juvenilia*, that internal evidence would seem to connect with Dante Carducci's suicide. The parallel is between *Juv.*, XVIII, vv. 1-12, and Leopardi, *Sopra un basso rilievo antico sepolcrale*, vv. 28-35, 18-24. The conceptions are identical, treating the picture of death which overtakes the youthful soul just expanding to maturity, and the attendant

... *bourriche* ... qu'on regarde comme un dérivé en *icius* ... ; j'aime mieux y voir un dérivé en *icus* ; l'ancienne orthographe, et les formes picardes ou normandes *épinogue*, *filogues* ... rendent cette étymologie évidente pour les mots correspondants."

⁴Corica > coleche, medico > mmedeche, pizzica > pizziche; but sfaticata > sfatijata, gastigo > castije, fatica > fatije, fatyje, nemico > nemieje.—Finamore, *Rom. Forsch.*, XI; De Lollis, *Arch. Glott.*, XII, 191.

¹Giosuè Carducci, *impressioni e ricordi*, Bologna, Zanichelli, 1901, particularly p. 24.

separation from the loved ones in the home. The probability of direct connection between the passages is further strengthened by certain striking recurrences of phrase:

Juv., I, XVIII,² vv. 1-4:

E tu venuto ai belli anni ridenti
Quando alla vita il cor più si disserra . . . in terra
Poni le membra di vigor fiorenti.

Leopardi, *l. c.*, vv. 28-34:

Ma nata al tempo
Che reina bellezza si dispiega
Nelle membra e nel volto,
Ed incomincia il mondo
Verso lei di lontano ad atterrarsi;
In sul fiorir d'ogni speranza, e molto
Prima che incontro alla festosa fronte . . .

Carducci, *l. c.*, vv. 5-8; 12-14:

. . . Deh, quanta guerra
Di mesti affetti e di pensier frementi
Te sugli occhi dei tuoi dolci parenti
Spingeva ad affrettar pace sotterra.
. . . Nè il viso
Più de la madre e non la donna cara
O il fratel giovinetto o il padre pio.
Nè i verdi campi, vedrai più.

Leopardi, *l. c.*, vv. 20-24:

. . . L'aspetto
Dei tuoi dolci parenti
Lasci per sempre. Il loco
A cui movi è sotterra:
Ivi fia d'ogni tempo il tuo soggiorno.

Leopardi treats more tersely the same idea, in phrases somewhat similar in *Il Sogno*, vv. 26-33.

We may add that if, during this period, the textual influence of Leopardi on Carducci is slight, it is because there is little in common between the passive morbidity of the one and the exultant agnosticism of the other. Leopardi feels a crushing social dejection, a despair in the utility of life; Carducci addressing a melancholy interrogation to the unknown which his reason is unable to penetrate, but the more abundantly sees the joy of living. Hence Leopardi is entirely foreign to such emotions as *Funere mersit acerbo*, *Pianto antico* and *Congedo* (II). It is on lines of broad

²G. Carducci, *Poesie*, 1850-1900 (Zanichelli, Bologna, 1902), p. 28.

construction (e. g., the introduction of a classical analogy in *Alla Libertà* from Leopardi's *All' Italia*) that Carducci was susceptible to Leopardi's influence. Such direct borrowings from him as that from Petrarch's *Passa la nave mia* (*Juv.*, III, 1) are rare.

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SHAKESPEARE AND HIS RIDICULE OF 'CAMBYSES.'

Schmidt in his "Shakespeare Lexicon" calls attention to the fact that "perpend" "is used only by Pistol, Polonius, and the clowns." Walker¹ in commenting upon the use of "perpend" by the clown in *Twelfth Night*, suggests that it is "perhaps from a tragedy: though dramatic scraps seem to be hardly in the clown's way." He was nearer right than he knew. Steevens² in a note on "Ford, perpend," in *The Merry Wives of Windsor*, hits upon *Cambyzes*³ as the right source for this word as used by Shakespeare. Steevens makes no reference, however, to the other uses of this word by Shakespeare.

A closer observation of the two passages in Thomas Preston's *Cambyzes*, together with a consideration of the passages where Shakespeare makes use of "perpend," will strengthen Steevens' "perhaps" into an expression of more emphasis. The italicized words in the following quotations are my own. The first and more important passage for our purpose in *Cambyzes* contains the opening lines of the play. They strike at once the extravagant note of bombast that Shakespeare ridicules:

¹ *Crit.*, iii, 138.

² Johnson's and Steevens' *Shakespeare*, 1778, Vol. I. p. 262. Steevens says: "This is perhaps a ridicule on a passage in the old comedy of *Cambyzes*: 'My sapient words I say perpend': again: 'My Queen, perpend what I pronounce.' Shakespeare has put the same word into the mouth of Polonius."

The *New Variorum Shakespeare*, in commenting on its use in *Hamlet*, *As You Like It*, and *Twelfth Night*, fails to record Steevens' observation.

³ Hazlitt's *Dodsley*, vol. iv, p. 163.

Comb. My Counsaill grave and sapient, with lords of legall traine.

Attentive ears towards me bend, and mark what shall be sain;

So you likewise, my valiant knight, whose manly acts doth flie

By brute of Fame, that sounding tromp doth perce the azur sky;

My sapient words, I say, *perpend*, and so your skil delate!

You know that Mors vanquished hath Cirus, that king of state, [etc.].

At line 1018 we find a second example of *perpend*:

King. My queene, *perpend*; what I pronounce, I will not violate,

But one thing which my hart makes glad I minde to explicate;

You know in court uptrained is a lyon very yong; [etc.].⁴

It is the former of these passages that Shakespeare had especially in mind when employing "perpend" for burlesque effect. A consideration of the passages involved in the five plays is necessary to establish the probability of this source for Shakespeare's use of "perpend."

Feste, commanded to read Malvolio's letter written from the darkness of his place of confinement, begins with extravagant gesture and grandiloquent voice:⁵

Clo. [Reads] By the Lord, Madam,—

Oli. How now! art thou mad?

Clo. No, madam, I do but read madness. An your ladyship will have it as it ought to be, you must allow Vox.

Oli. Prithee, read i' thy right wits.

Clo. So I do, madonna; but to read his right wits is to read *thus*: *therefore perpend, my princess, and give ear.*

To punish Feste for not heeding her injunction to leave off his mad reading, Olivia commands Fabian to take the letter from the clown and read it himself. Any actor playing to an understanding audience in Shakespeare's day would have had no difficulty in forcing home Feste's thrust, "Therefore perpend, my princess, and give ear."

Touchstone similarly observes the possibilities of this sonorous word in suggesting the grandilo-

⁴ Hazlitt's *Dodsley*, vol. iv, p. 226.

⁵ *Twelfth Night*, v, i, 299 (Cambridge Shakespeare).